DOCUMENT RESUME

ED 404 229 SO 025 950

TITLE	The Economic Impact of the Arts in Alaska.
INSTITUTION	Alaska State Council on the Arts, Anchorage.
PUB DATE	May 91
NOTE	58p.; For related item, see SO 025 968.
AVAILABLE FROM	Alaska State Council on the Arts, 411 West 4th Avenue, Suite 1E, Anchorage, AK 99501-2343; (907) 269-6610 ($5).
PUB TYPE	Reports - Research/Technical (143) -- Tests/Evaluation Instruments (160)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Acting; Alaska Natives; *Artists; Authors; Dance; Economic Factors; *Economic Impact; Employment Patterns; Fine Arts; *Income; Musicians; Social Science Research; *Socioeconomic Influences; Supply and Demand; Visual Arts
IDENTIFIERS	*Alaska

ABSTRACT

This study is aimed at determining the economic impact of the arts in the state of Alaska. Summary and analysis of data from statewide surveys of organizations, art retailers, and artists are the focus of this study. The survey looked at (1) "Artists: Types of Work Produced"; (2) "Artists: Percent of Income from Producing Art"; (3) "Individual Artists: Gross Sales"; (4) "Individual Artists: Percent of Sales to Visitors"; (5) "Artists: Percent of Income from Teaching Art"; and (6) "Individual Artists: Spending." Findings indicated that the fine arts provide a supplementary source of income for many Alaskans. It is estimated that 2000 artists in the state earn at least part of their income from art. Visual artists in Alaska tend to earn more from producing art than do performing or literary artists. Paid positions for musician, actors, and dancers are few. The market for writers is usually outside Alaska. Therefore, the economic impact of individual artists on Alaska's economy is believed to be concentrated in the visual arts. The report presents a separate section on art in rural Alaska. Contains 11 references and samples of survey instruments. (NP)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 404 229

The Economic Impact of the Arts in Alaska

SO 025 950

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN OTHER THAN PAPER COPY HAS BEEN GRANTED BY

Timothy Wilson

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Alaska State Council on the Arts

BEST COPY AVAILABLE

Alaska State Council on the Arts

Monica Jenicek, Chair, Anchorage
Reyne Athanas, Bethel
John Bushell, Homer
Jane Pollard Demmert, Fairbanks
Elizabeth Fallon, Palmer
Margaret Grogan, Petersburg
Beverly Patkotak Grinage, Barrow
Nanne Myers, Fairbanks
Ron Senungetuk, Fairbanks
Carol Smith, Anchorage
Deborah Smith, Juneau

Christine D'Arcy, Executive Director

411 West 4th Avenue, Suite 1E
Anchorage, Alaska 99501-2343
Tel: (907) 279-1558
Fax: (907) 279-4330

Contact the Alaska State Council on the Arts by TDD device via the Relay Center, (907) 338-3990 TTD, 338-3900 Voice

The Economic Impact of the Arts in Alaska

May
1991

Prepared for:
Alaska State Council on the Arts

Prepared by:

Juneau·Ketchikan

Table of Contents

Executive Summary 1

Introduction 4

Arts Organizations 6

Introduction 6
Types of Organizations 6
Arts Organization Survey Results 7
Employment and Payroll 7
Graph 1 – Arts Organizations: Employment 7
Table 1 – Arts Organizations: Total Employment and Payroll 8
Revenues to Arts Organizations 9
Table 2 – Arts Organizations: Total Revenues 9
Graph 2 – Arts Organizations: Revenue Sources 10
Spending by Arts Organizations 11
Activities and Participation 12
Table 3 – Arts Organizations: Total Events and Attendance 12
Indirect and Secondary Impacts 13
Community Focus: Anchorage Arts Organizations 14
Employment and Payroll 14
Table 4 – Anchorage Arts Organizations: Employment and Payroll 14
Revenues 14
Graph 3 – Anchorage Arts Organizations: Revenue Sources 15
Spending 16
Activities and Participation 16
Conclusions 17

Retailers 18

Introduction 18
Retailers of Visual Art 18
Private Dance and Music Schools 19
Retail Survey Results 19
Types of Art Sold 19
Employment 20
Graph 4 – Retailers: Employment 20
Gross Sales 21
Graph 5 – Retailers: Gross Sales 21
Art as a Basic Industry 22
Table 5 – Retailers: Percent of Sales to Visitors 22
Business Expenditures 22
Community Focus: Anchorage Art Retailers 23
Conclusions 24

Individual Artists 25

Introduction 25
Methodology 25
Type of Work Produced 26
Table 6 – Artists: Types of Work Produced 26
Individual Artists Survey Results 27
The Business of Art 27
Gross Sales and Income from Art Production 27
Table 7– Artists: Percent of Income from Producing Art 27
Graph 6 – Individual Artists: Gross Sales 28
Art as a Basic Industry 29
Table 8 – Individual Artists: Percent of Sales to Visitors 29
Artists as Teachers 29
Table 9 – Artists: Percent of Income from Teaching Art 30
Spending by Individual Artists 30
Graph 7 – Individual Artists: Spending 31
Conclusions 32

Art in Rural Alaska 34
Types of Art Produced 34
Gross Sales and Income from Art 35
Supply and Demand in the Native Art Market 36

Appendices 37
Methodology 37
Bibliography 42
Survey Instruments 43

Executive Summary

Study Purpose

The purpose of this study is to quantify the economic impacts of the arts industry in Alaska. The conclusions summarized here are based on the results of statewide surveys of arts organizations, art retailers, and individual artists conducted by the McDowell Group, an Alaska economic and market research firm.

Summary of Impacts

- **At least 4,000 Alaskans receive all or part of their income from the arts,** including art production, art sales, and arts management. Since the fragmentary and widely dispersed nature of the industry prevents thorough quantification of all aspects, the actual total figure could be significantly higher.

- **Arts organizations held over 3,000 separate events last year,** not including multiple performances of the same show.

- **Attendance at arts events was approximately 1.8 million,** the equivalent of attendance at three events for every man, woman, and child in Alaska.

- **Gross sales of the approximately 100 retailers of Alaskan art surveyed totaled $23 million.** This figure is estimated to represent 25% to 40% of total retail art sales in Alaska. This does not include direct sales from artist to customer, which also account for considerable economic activity.

- A significant proportion of sales of art made in Alaska go to visitors and other customers outside the state. Because of this, a portion of the arts industry can be defined as basic industry. **Basic industry activity generated by art makes a significant contribution to Alaska's economy.**

Arts Organizations

- **Arts organizations employed almost 1,300 Alaskans last year, with a total payroll of $8.3 million.**

- **Total earned income and revenues from private sources exceed revenues from government sources for Alaskan arts organizations.**

- **Total earned income and revenues from private sources exceed revenues from government sources for Alaskan arts organizations.**

- **Arts organizations held over 3,000 arts events last year, with total attendance of approximately 1.8 million.**

- **A majority of arts organizations offer educational programs, either through the schools, or in the form of workshops, classes, and lectures.** Total attendance at arts-related educational programs last year is estimated at approximately 140,000.

- The Alaska State Council on the Arts, a state-funded agency that provides core support to many organizations throughout Alaska, accounts for just 5% of total revenues for all of the other arts organizations in the state.

- Arts organizations receive funding from a wide variety of interdependent sources. State funds often require a local match, and federal funds often require a state match. If state arts funding is cut, the effect is a reduction in federal and other monies as well.

- The existence of arts organizations brings revenues into Alaska, from federal government programs, private foundations, and other sources outside the state.

Art Retailers

- **Total gross sales for the art retailers surveyed exceeded $23 million;** total gross sales for all art retailers in Alaska are estimated to be several times that figure.

- **Over 40% of retail art sales are to tourists or customers outside Alaska.**

- The art retailers surveyed employed over 600 people in 1990. Total employment for all art retailers in Alaska is considerably greater.

- About a third of the jobs in the retail art business are seasonal, a reflection of the link between art sales and the visitor industry.

- Art retailers exist in all regions of the state, in large and small communities. In communities where there is no art gallery, general merchandise stores often sell art.

Individual Artists

- **Art is a source of supplemental income for many artists statewide,** and it provides a full livelihood for select individuals.

- **For many artists, teaching is a source of income as important or more important than art production.** Half of the producing artists surveyed teach, and 40% of those received more than half their income from teaching art.

- Many artists market their work directly to individual consumers, bypassing galleries and other middlemen all or part of the time.

- The total number of individuals who earn at least part of their income from producing art is estimated conservatively at 2,000.

Art in Rural Alaska

- Culturally-related art, much of which is produced by Native artists in rural Alaska, is an important component of the art market in Alaska.

- **Art is an important source of cash income for individuals in many rural communities.** Although a survey focusing specifically on rural artists was beyond the scope of this study, sources in the industry report widespread rural participation in the arts in Alaska.

Introduction

The arts play an important role in our lives – educating, enlightening, and entertaining people throughout the state. The arts also contribute to the health of the state's economy.

Most Alaskans intuitively recognize that art plays a role in the economy. They see tourists buying prints, carvings, and other art items to take home or give as gifts. But retail sales to tourists represent just a fraction of the economic activity generated by the arts in Alaska. The arts industry includes a multitude of arts organizations, hundreds of businesses that sell art, and thousands of individual artists that market their work.

The purpose of this study is to quantify the economic impact of the arts industry in Alaska. Although some efforts have been made to collect data for specific communities, a statewide arts economic study has never been done before in Alaska.

The Juneau Arts and Humanities Council conducted a thorough arts economic study in 1988, and the Anchorage Arts Council published some economic data for arts organizations in that city earlier in the decade. However, the Performing Arts Center and the expansion of the Anchorage Museum of History and Art, two major statewide facilities, have changed the situation in Anchorage considerably since then. In addition to describing the economic impact of the arts statewide, this study updates the local picture for Anchorage as well.

Structure of the Arts Industry

Alaska's art industry is a widely diversified industry, and measuring its impacts is a complex task. Art is not an industry that is measured in any standard economic data base. In truth, much of the real benefit of art is not at all related to economics. Still, art does play an important role in Alaska's economy, a role that is not always recognized.

The artist is the foundation of the arts industry, creating something of value from nothing, whether a carving, a painting, a poem or a performance. Artists create further additional economic activity as they teach their artistic skills to others. Also, artists and their students consistently spend dollars for supplies, materials, and equipment in their local economies.

But the economic impact of the arts does not end with the artist. Value is added to art in its promotion and presentation. Arts organizations, for example, act as a catalyst for the arts industry. They initiate events and programs, and provide resources that broaden the appeal and the value of the arts. Art retailers market the work of individual

artists, and offer a selection of art for residents and visitors to purchase as gifts or add to their collections.

This study focuses on these three basic components of the arts industry: artists (including those that teach), arts-related organizations, and art retailers.

Methodology

To quantify the economic impact of the arts in Alaska, The Alaska State Council on the Arts (ASCA) retained the McDowell Group, Alaska economic and market consultants. Using ASCA mailing lists combined with local expertise, surveys were mailed to organizations, artists, and art retailers across the state. Over 400 responses were received.

This document presents a summary and analysis of the survey results, and suggests conclusions that may be drawn about the total economic impact of the arts statewide. From the survey results and additional research, it is apparent that the widespread impacts of the arts industry in Alaska are only partially quantifiable.

The survey of arts organizations built from a relatively well defined sample and received a very high rate of response. It yielded enough data for a reasonably complete and accurate assessment of the economic impact of arts organizations in Alaska.

Tracking down all of the businesses that sell art in Alaska proved much more difficult. While a core group of 400 galleries and other stores that sell art were identified, it is obvious that the total pool of businesses that sell art, including gift shops, general merchandise stores, and other outlets, is much larger.

Identifying all of the artists working in Alaska proved an equally difficult task. Even the Alaska State Council on the Arts' extensive list probably just scratches the surface. It became evident in the course of the individual artists survey that most artists have another occupation, in addition to producing art.

Because the total economic impact of the arts is fragmented in this sense, involving many Alaskans on a part-time basis, it would be virtually impossible to produce a study which captured it all. Therefore, this study is intended to be a starting point. This study measures that part of total arts activity in Alaska which was readily identifiable. However, it can only suggest the outlines of total economic activity.

The results clearly indicate that the arts contribute significantly to Alaska's economy. Perhaps even more important is the wide reach of this industry through all regions of the state as a source of supplemental income for individuals.

Arts Organizations

Introduction

Arts organizations in Alaska range from the Anchorage Symphony to the Valdez Council on the Arts. They include amateur and professional theater and musical groups, presenting organizations that bring renowned artists from around the world to perform and teach in Alaska, large and small museums, cultural heritage foundations, educational organizations, and local arts and humanities councils.

Arts organizations exist in small communities including Gustavus and Newtok, as well as major population centers – the arts are a part of life throughout the state. Wherever they exist, arts organizations contribute to the local economy.

Arts organizations affect Alaska's economy in several ways. They provide jobs and income for many individuals. They attract revenues from private and government sources in the state and outside, and purchase goods and services in the local economy.

To determine the extent of these economic impacts, as well as the level of participation in organization-sponsored activities, surveys were mailed to over 200 organizations on ASCA's list of Alaskan arts organizations. The list included arts councils, performing organizations, educational institutions, museums, cultural heritage foundations, artists guilds, and various other organizations involved in the arts. About half of the surveys were completed and returned. Almost all of Alaska's major arts organizations responded.

Types of Organizations

For this analysis, organizations have been divided into five different categories: performing, presenting and educational organizations, museums, cultural heritage foundations, local arts and humanities councils, and the Alaska State Council on the Arts. Virtually all of the organizations surveyed could fit into the first category; for example, arts councils and cultural heritage foundations both sometimes present performances. However, since arts councils, museums and cultural heritage foundations have different employment and revenue characteristics, they are categorized separately here.

Arts Organization Survey Results

Arts organizations in Alaska employ over 1,000 people and account for over $8 million in payroll. Total revenues to the organizations surveyed amounted to $22.5 million, and most of those revenues stayed in the state – an estimated four out of five dollars spent by these arts organizations were spent in Alaska. Total attendance at arts events was nearly 1.8 million, three times the population of the state.

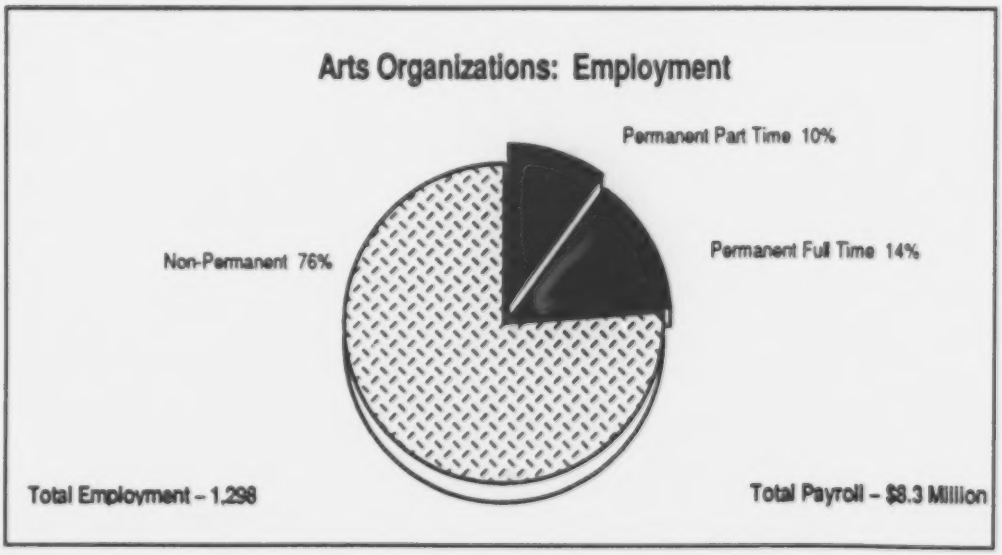
Employment and Payroll

Over 1,000 people are employed either full-time, part-time, or on a non-permanent basis by the arts organizations surveyed. Two-thirds of the arts organizations surveyed had paid staff members.

Total payroll for all employees of the arts organizations surveyed amounted to $8.3 million. Overall, payroll accounted for approximately 40% of total expenditures for all of the organizations surveyed, including many all-volunteer organizations. For the average organization with paid employees, payroll would account for a greater percentage of expenses.

One out of four jobs with arts organizations are either full time or part time permanent positions. The rest are non-permanent, including temporary and seasonal positions, and internships.

Graph 1



Most of the non-permanent employment is attributable to performing organizations, which hire actors, musicians, technicians, and others on a temporary basis. Five major performance-related organizations account for over half of the non-permanent employment, each reporting more than 50 non-permanent employees.

Non-permanent positions are not a major source of livelihood for many people that hold them. There are some skilled individuals who secure enough temporary engagements to remain employed on a somewhat steady basis. These individuals are the exception, however. Non-permanent positions in the arts provide supplemental income for many people otherwise employed in a variety of industries.

Table 1

Arts Organizations: Total Employment and Payroll
By Type of Organization

	Employment	Payroll
Performing, Presenting, and Educational Organizations*	921	$3,274,000
Museums	187	3,801,000
Cultural Heritage Foundations	44	871,000
Local Arts and Humanities Councils	141	306,000
Alaska State Council on the Arts	5	188,000
Total	**1,298**	**$8,440,000**

* This category includes all of the organizations surveyed that did not classify themselves as museums, cultural heritage foundations, or arts councils. Included are performing, presenting, and educational organizations, and performance facilities.

This table shows performing, presenting, and educational organizations as having nearly five times the employment of museums, but less total payroll. This is because they employ many people on a non-permanent basis, and museums do not. Most of the museum payroll goes to permanent full-time employees. Performing organizations, on the other hand, tend to have a large number of temporary employees that each work for just a few days or weeks. Arts and humanities councils also have a large number of non-permanent employees.

Regional Distribution of Employment by Arts Organizations

Arts organizations exist in communities of all sizes throughout the state. However, those with paid staff members are concentrated in the three largest cities, Anchorage, Fairbanks, and Juneau.

Arts organizations in Anchorage provide the most jobs, with a total of 680 employees, or nearly half of the state total. In the Interior/Northern region, arts organizations reported 183 employees, most of whom were located in Fairbanks.

Employment was more equally distributed among communities in Southeast Alaska, where arts organizations in Juneau accounted for

BEST COPY AVAILABLE

only three-fifths of total employment. Although the arts organizations in Southwestern Alaska provide very few permanent positions, they had nearly as many non-permanent positions as the organizations in Interior/Northern, a more populous region.

In many rural communities, one institution, such as a museum, library, or school can serve many functions in the community. Village councils, community associations, and even ANCSA corporations often are the local contacts for dance groups and other community based arts organizations. Local history museums may also actively promote the visual arts and other cultural activities in their communities. Some museums even have performance spaces.

Managing arts activities may be just one of many job duties for administrators at these multi-function institutions. Even though the arts-related employment is spread out over many institutions in this case, and arts-related work may account for just a fraction of many jobs, the cumulative impact is believed to be quite substantial.

Because of the loosely knit structure of the arts community, especially in rural areas, total employment by arts organizations in Alaska is believed to be greater than the survey statistics reflect. While almost all of the major organizations dedicated strictly to the arts responded, many organizations active in the arts as well as other cultural and historical areas including museums, Native groups, libraries, and schools, did not. The McDowell Group estimates that employment by arts organizations certainly exceeds 1,300 with payroll of over $9 million.

Revenues to Arts Organizations

Total revenues for all of the arts organizations surveyed exceeded $22 million in the last fiscal year. The following table shows the distribution of these revenues. Because revenues for both the Alaska State Council on the Arts and many of its grant recipients are included, a small percentage (about $1.2 million) of the funds are in effect counted twice in this table, and throughout this discussion of revenues.

Table 2

Arts Organizations: Total Revenues

Type of Organization	Revenues
Performing, Presenting, and Educational Organizations*	$10,681,000
Museums	7,094,000
Cultural Heritage Foundations	2,116,000
Local Arts and Humanities Councils	873,000
Alaska State Council on the Arts	1,782,000
Total Revenues	**$22,546,000**

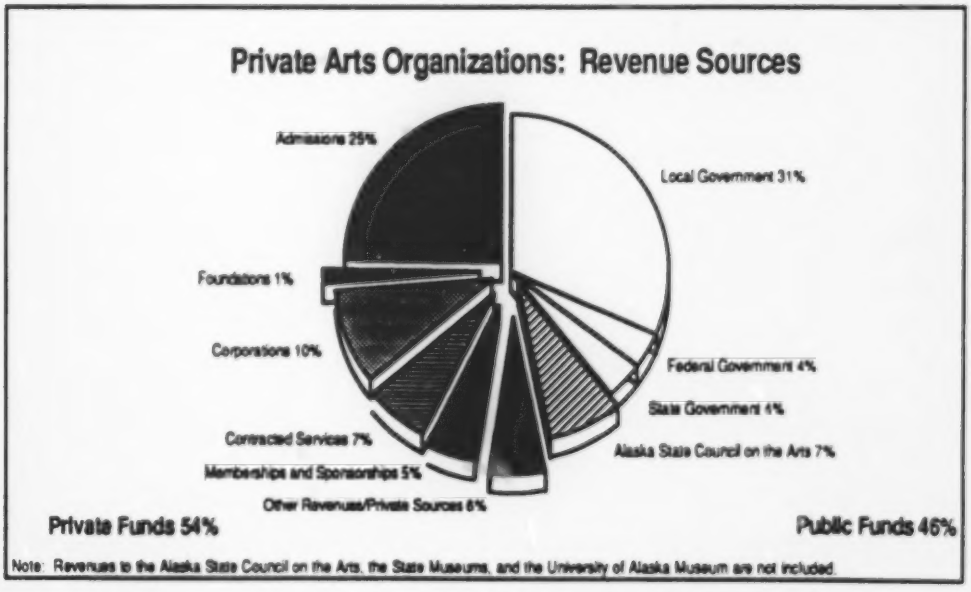
* This category includes all of the organizations surveyed that did not classify themselves as museums, cultural heritage foundations, or arts councils. Included are performing, presenting, and educational organizations, and performance facilities.

Arts organizations bring money into the state: federal grants to the Alaska State Council on the Arts and directly to arts organizations totaled more than $1.3 million in FY 1990. Additional funds came from private foundations located outside Alaska.

Of the $22.5 million in total revenues, approximately $1.8 million are revenues received by the Alaska State Council on the Arts. In FY1990, about 70% of ASCA's revenues came from state sources, and 30% from federal sources. Most ASCA revenues were redistributed to artists and arts organizations statewide.

Most arts organizations in Alaska receive funding from a wide variety of sources, both public and private. Only a handful of institutions receive the bulk of their funding from the State of Alaska. Besides ASCA, they include the Alaska State Museums in Juneau and Sitka, and the University of Alaska Museum in Fairbanks. The following graph illustrates the relative importance of various sources to arts organizations. For purposes of clarity, ASCA revenues and the State and University museum revenues have been omitted.

Graph 2


Private Arts Organizations: Revenue Sources
Admissions 25%
Local Government 31%
Foundations 1%
Corporations 10%
Federal Government 4%
State Government 4%
Contracted Services 7%
Alaska State Council on the Arts 7%
Memberships and Sponsorships 5%
Other Revenues/Private Sources 6%
Private Funds 54%
Public Funds 46%
Note: Revenues to the Alaska State Council on the Arts, the State Museums, and the University of Alaska Museum are not included.

Overall, total earned income and revenues from private sources exceed revenues from government sources for arts organizations. The most important private sources are ticket sales and admissions, corporate support, and other revenues from private sources such as gifts shop sales and program advertisements.

Grants to other arts organizations from the Alaska State Council on the Arts amounted to just 7% of total revenues. A few organizations received funding from state sources other than ASCA – these

BEST COPY AVAILABLE

organizations tended to be museums and cultural heritage organizations eligible for grant programs from other state agencies.

Spending by Arts Organizations

Arts organizations contribute to the local economy by employing workers, renting office and performance space, paying for utilities, telephone service, supplies, and buying all of the other things it takes to keep a business running.

Arts organizations support other local businesses. They pay printers to produce programs and posters, and travel agents to arrange transportation for guest artists to Alaska. They also spend money in somewhat unexpected places: theaters buy building supplies and equipment to create sets, and haunt fabric stores to find just the right trim for a costume.

The 90 arts organizations surveyed spent a total of $23.5 million in FY1990, including $8.4 million in wages and salaries. The organizations estimate that an average of four out five of those dollars were spent in state.

Distribution of Expenditures

Detailed expenditure data was not requested on the survey. However, the expenses of ten medium to large sized performing, presenting and educational organizations were analyzed based on information contained in their annual reports.

Artistic personnel costs were the largest single expense for these organizations, averaging about a third of total expenses. Administrative personnel costs (all of the ten organizations in this subsample had at least one paid administrative staff person) accounted for about a fifth of total expenditures. These figures include benefits, payroll taxes, and other costs in addition to wages and salaries.

Production expenses, including scenery, props, costumes, lights, etc. constituted a major expense category for theaters and opera companies. Production costs accounted for more than one-tenth of the total combined expenses for the organizations in the subsample, and as much as 50% of expenses for individual organizations.

Marketing was the third largest expense category overall, accounting for one-tenth of all spending by the organizations in the subsample. Travel, per diem, and hospitality accounted for a large portion of expenses in several organizations, especially those that rely on guest artists from outside Alaska. Other important expense categories included space costs (most organizations rent both office and performance space), contracted services, and printing.

Arts organizations, like all other small businesses, rely heavily on their local communities to supply the goods and services they need. They purchase office supplies and equipment, insurance, telephone service, and rent office space, all of which benefits the local economy. Local travel agencies, hotels, airlines, rental car companies, and restaurants all benefit when guest artists are brought to Alaska. Many other local businesses benefit as well. For example, theaters purchase lumber and other supplies and equipment needed to build sets from local building supply stores.

Arts-related spending by village councils, ANCSA corporations, and other institutions in rural Alaska, although largely not captured in the survey process, also has a significant economic impacts. For example, the Camai Dance Festival, an annual event in Bethel, attracts dance groups from all over the state and the Soviet Union. Travel expenses for all those groups, including plane tickets, accommodations, food and ground transportation add up quickly. Events such as this festival greatly benefit the economy of the host community, as well as the airlines and other statewide businesses.

Total expenses reported by the organizations surveyed exceeded total revenues by approximately $1 million. Most of this difference results from organizations that listed in-kind contributions or deferred revenue under total expenses, but did not include them as revenues on the survey form. The vast majority of organizations surveyed reported revenues equal to or greater than expenditures.

Activities and Participation

Arts organizations reach many Alaskans every year. The arts organizations surveyed held a total of over 3,000 arts events last year. Over half of the organizations surveyed were involved in education, either in the schools or through workshops and other independent programs.

Arts organizations offer a wide variety of events to appeal to many different audiences, from elementary school students to Senior Citizens. Total attendance at arts organization events last year was nearly 1.8 million, three times the total population of the state. This averages to attendance at three performances, exhibits, or other events per Alaskan per year. Of course, not everyone attending events is a resident. Arts events also attract tourists from outside the state.

Table 3

Arts Organizations: Total Events and Attendance
By Type of Event

	Number of Events	Attendance
Performance	795	539,910
Visual Arts	548	898,074
Education and Literary Arts	1,546	137,457
Special Events	120	53,056
Other	112	126,555
Total	**3,121**	**1,755,052**

Note: The term "event" includes everything from concerts to exhibits to workshops, and even fund raising events. Multiple performances of the same program (for example a play) are considered a single event.

Some events are designed to serve large audiences; others are better suited for small groups. In particular, educational events tend to be geared towards small groups of students, and often encourage student participation. Visual Arts events, most notably art exhibits, can accommodate much larger groups because they tend to focus on presentation rather than participation.

Of course, audience size is not necessarily an indication of the success of an event. The purpose of gathering the statistics here is to demonstrate the level of public participation and interest in the arts. The overall attendance figure approaching two million indicates that a very large number of Alaskans turned out at arts events last year.

Indirect and Secondary Impacts

Tourism and local festivals exemplify some of the positive indirect economic effects produced by the arts industry.

While most visitors from outside choose to vacation in Alaska because of the scenic attractions and wilderness character of the state, once they are here many visit museums and other cultural attractions. Many museums have much higher attendance levels during the summer tourist season than during the rest of the year. In terms of visitor satisfaction, arts and cultural events compare very favorably with other visitor activities (McDowell Group: *Alaska Visitor Statistics Program*, 1990). Alaska's arts organizations, including museums and many others, are an asset for the tourism industry.

Some arts events can have similar effects on a local basis. Arts festivals attract visitors from within Alaska to the host community. The Sitka Summer Music Festival conducted an audience survey in the summer of 1989 which revealed that 26% of the festival goers were in Sitka specifically to attend the festival. Festivals in other

BEST COPY AVAILABLE

communities, such as the Alaska Folk Festival in Juneau and the Camai Dance Festival in Bethel also bring large numbers of visitors, both audience members and performers, to those communities. This generates business for local restaurants, hotels, cab companies, and other service sector businesses.

Positive indirect economic effects of the arts industry are also felt within local economies. Several organizations in Anchorage mentioned the stimulating effect of performances downtown on restaurants and cafes, parking garages, and stores, all of which incidentally attract people attending performances.

While it is beyond the scope of this study to quantify the indirect economic impacts of the arts, these examples clearly illustrate that the arts do indeed have significant indirect impacts.

Community Focus: Anchorage Arts Organizations

Anchorage, Alaska's largest city, accounts for much of the economic activity in the state's arts industry. The 34 arts organizations in Anchorage that responded to the survey accounted for about half of the total employment by arts organizations statewide, and more than half of the total revenues.

Employment and Payroll

Anchorage arts organizations employed a total of 680 people last year, with total payroll of $3.5 million. Roughly four out of five of those jobs were non-permanent.

Table 4

Anchorage Arts Organizations: Employment and Payroll

	Payroll	Employment
Permanent Full Time		72
Permanent Part Time		49
Non-permanent		559
Total	**$3,502,000**	**680**

Revenues

Several arts organizations that are statewide in scope are located in Anchorage, including the Alaska State Council on the Arts, the Center for the Performing Arts, and the Anchorage Museum of History and Art.

The total budget for Anchorage-based arts organizations, including ASCA, exceeds $13 million annually.

The Alaska State Council on the Arts alone accounts for roughly $1.8 million in arts organization revenues in Anchorage, with roughly a third of that coming from the federal government (bringing new money in the Alaskan economy), and the rest from the state.

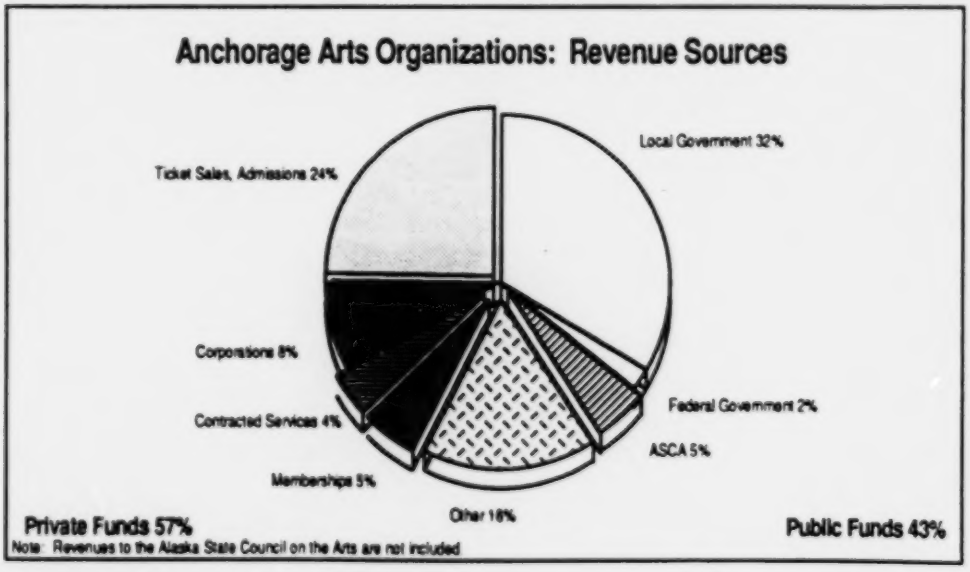
The remaining arts organizations receive the majority of their funding from private sources. Ticket sales and admissions account for about a quarter of total revenues. Donations and sponsorships from corporations and individuals account for another 13%. Payment for contracted services, gifts shop sales, fund raising events, and other sources round out the private sector picture.

Anchorage arts organizations also receive major funding from local, state, and federal government sources. Although federal sources account for just 2% of arts organization revenues in Anchorage (not including ASCA's revenues), this money is especially important economically because it comes from outside the state. ASCA is the source of 5% of all revenues to other arts organizations in Anchorage.

Statewide, local government is a very important source of funding for arts organizations. This holds true in Anchorage as well, where the Municipality accounts for about a third of total arts organization revenues.

This graph illustrates the relative importance of various funding sources to Anchorage arts organizations. Revenues received by the Alaska State Council on the Arts are not included; the 5% shown below refers to revenues received by other arts organizations *from* ASCA.

Graph 3



BEST COPY AVAILABLE

Spending

Anchorage arts organizations spent over $13 million dollars last year, an estimated 89% of which was spent in-state. Overall, the Southcentral region (which includes Anchorage) led the state in the percentage of in-state spending.

Activities and Participation

Anchorage arts organizations sponsored a total of 1,409 events last year, with total attendance of 806,000. This is close to the state wide average of 3 events attended per person.

Conclusions

The survey of arts organizations demonstrated that employment in this sector of the arts industry tops 1,300, with payroll of over $9 million annually. These figures include virtually all of the major arts organizations identified by ASCA. Of course, arts-related employment at multi-functional institutions, including libraries, historical museums, and Native organizations that either were not identified or did not respond to the survey would add considerably to this figure.

The majority of art organization employees are not in permanent positions; most of these individuals are active in other occupations as well as art. Many more work for arts organizations in a volunteer capacity. Jobs with arts organizations provide a primary or supplementary source of income for hundreds of Alaskans each year.

Total revenues for arts organizations in Alaska exceeded $22 million. More revenues came from private than public sources. Arts organizations brought new money in to the state from federal sources and private foundations. Almost all revenues were spent again in the state economy. More than eight out of ten dollars spent by arts organizations were spent in state. A good share of this was payroll, most of which went to Alaska residents.

Arts organizations held more than 3,000 arts events last year, with total attendance of nearly two million. That works out to three events for every man, woman and child in the state.

Retailers

Introduction

Organizations tend to present ephemeral arts experiences; they offer performances and exhibits that most people visit or attend just once. Art retailers offer a product that lasts. In an effort to begin to quantify the impacts of the retail art industry, the McDowell Group identified the leading art retailers throughout Alaska, including galleries, museums stores, gift shops, and other businesses that sell art.

The McDowell Group mailed surveys to nearly 400 private sector businesses that sell art, and received 111 responses back. In addition, 13 dance and music schools were surveyed by telephone, for a total of 124 mail and telephone survey responses. Employment, sales, and expenditure data was gathered for calendar year 1990.

Together, these businesses accounted for employment of 615, approximately one-third of which is seasonal. Combined gross sales totaled approximately $23 million. Of course, this figure represents only a fraction of the total retail sales of art in Alaska.

Retailers of Visual Art

Most of the arts organizations discussed in the first section of this report offer art-related experiences, including concerts, performances, exhibits, and other things that most people enjoy once for a day. Art retailers offer a very different product: art that you can take home and keep. Art retailers, including galleries, museum stores, and many other businesses that sell art, are the link between visual artists and consumers of Alaskan art.

Visual art is a product sold through many different kinds of outlets, from museum stores to galleries to gifts shops. A number of Alaskan artists operate their own galleries, sometimes selling work by other artists as well as their own. Art galleries exist in many smaller communities across the state, including Tok and Nome, as well as the major cities. Where there are no galleries, museum stores and general merchandise stores often carry some artwork.

Most galleries sell more than just two-dimensional framed art. Sculpture, jewelry, pottery, and textiles can all be found in galleries as well. By the same token, many gift shops sell more than t-shirts and

trinkets. Many businesses that call themselves gift shops actually specialize in work by Alaskan artists, though they may carry a selection of non-art items as well. Often Native art is paired with other less expensive items that will also appeal to tourists.

The McDowell Group survey of retailers included a broad range of retailers (and a few combination retailer/wholesalers) that sell art by Alaskan artists. Respondents used their own definition of art in completing the survey, since none was provided on the survey form. While each individual has their own unique definition of art, the results produced using this methodology are believed to reflect the prevailing concept of art in Alaska.

Retail art businesses benefit the economy in several ways. They provide considerable employment and payroll, especially during the summer visitor season. They purchase art from individual Alaskan artists and wholesalers, pay rent and utilities for retail space, and are often members of local business associations.

Private Dance and Music Schools

Like small retail art galleries, private dance and music schools contribute to their local economies. They employ artists as teachers, and provide an educational service often not available otherwise. Some non-profit organizations and educational institutions offer dance training, but private studios are where many dancers get their start.

Private dance studios have many of the same economic impacts as art retailers do – they provide employment and payroll, and pay rent and utilities for class and performance space. Of course, they do not purchase inventory, but they do spend money on various supplies and materials (including costumes for performances, etc.) , and most of this spending is local. Like the retailers, they are members of the small-business community.

Although it was not within the scope of this study to survey individual art teachers, it is hoped that this analysis of businesses offering art instruction, combined with data from the individual artists survey on producing artists that also teach, will provide some insight into the economics of teaching art.

Retail Survey Results

Types of Art Sold

The galleries and gift shops surveyed sell a wide variety of items, including many different kinds of art. Prints are the most common item; three out of four of the art retailers surveyed sell prints. A print is generally a printed copy of an original painting or drawing, and is

usually part of a limited edition. Prints by well-known artists tend to be much more affordable than original works by the same artists. A popular print can also be quite financially rewarding for the artist.

Jewelry and carvings were the next most popular items, each sold by more than 60% of the stores surveyed. More than 40% of the art retailers sold paintings, sculpture and pottery.

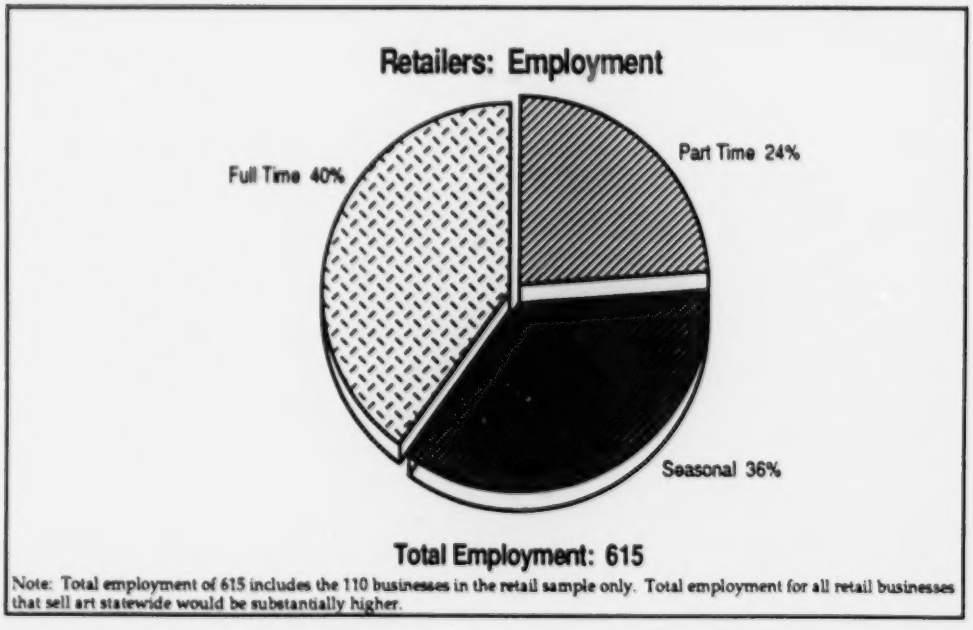
Art made in Alaska constituted more than half of all sales at the businesses surveyed, and art made elsewhere constituted another 20%. Only about a quarter of total sales were of items other than art, and much of this activity can be attributed to gift shops and museum stores, whose inventories naturally encompass more than just art.

Employment

The art retailers and private dance and music schools surveyed employed a total of 615 people in 1990. Businesses selling art accounted for the vast majority of this employment, while the dance schools accounted for about 5%.

The arts businesses surveyed employed 243 people full-time, and 150 people part-time year round in 1990. Over one-third of the employment (222 jobs) was seasonal, reflecting the increased business activity in this area during the summer tourist season.

Graph 4



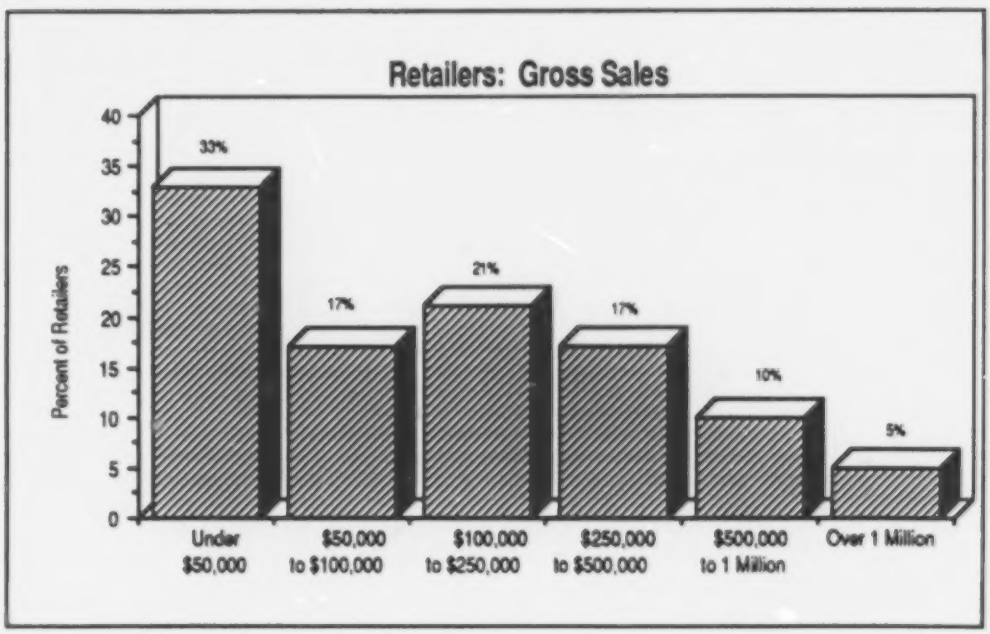
Note: Total employment of 615 includes the 110 businesses in the retail sample only. Total employment for all retail businesses that sell art statewide would be substantially higher.

BEST COPY AVAILABLE

Gross Sales

Total gross sales for the 102 businesses responding to the gross sales question amounted to approximately $23 million. Total gross sales for all businesses in Alaska that sell art are believed to be several times this figure. Retailers are understandably reluctant to reveal information about gross sales and total expenses, so it is not surprising that only a quarter of the art retailers identified for this study responded to the mail-out survey. However, it is reasonable to assume that these businesses also have substantial gross sales.

Graph 5



Most of the businesses that sell art are small to medium sized operations. The largest group of businesses in the retail survey, about a third of the sample, fell into the less than $50,000 gross sales category. Half of the businesses had between $50,000 and $500,000 in gross sales. Just 13 of the businesses surveyed had gross sales of over $500,000.

In addition, there are many stores that carry art as a small part of their inventory. Many small communities have one or two general merchandise stores that sell practically everything, including art. The gifts shops chosen for this survey all carry a significant amount of art. However, there are many more gift shops and jewelers in the state that carry art as a smaller portion of their inventory.

Art as a Basic Industry

Basic industry is the term economists use to describe the production of goods and services for export, meeting demand originating outside the state. Basic industry draws money into the state's economy. Seafood, mining, forest products, and tourism are examples of basic industries.

Individual Alaskan artists sell a large share of their work to Alaskan art retailers. Many of these retailers in turn sell the work to tourists or to buyers out of state. Of course, individual artists also sell a portion of their output directly to tourists or customers out of state (this is discussed in more detail in the section on individual artists). This constitutes basic industry, which benefits the state's economy.

Table 5

Retailers: Percent of Sales to Visitors

Type of Sale	Percent of Total Sales
Sales to Visitors	39%
Sales to Individuals and Businesses Outside Alaska	4%
Sales to Alaskans and and Alaskan Businesses	56%

The art retailers surveyed generated approximately $23 million in gross sales. Of these, roughly $13 million were sales of art made in Alaska. Art retailers estimate that over four in ten art sales were to visitors to Alaska, or to customers outside the state, so at least $5 million worth of sales of Alaskan art appears to have met demand from outside the state.

It is beyond the scope of this study to precisely quantify basic industry activity associated with the arts in Alaska. However, the $5 million figure quoted above should be considered a minimum level of activity; actual gross sales of Alaskan art to visitors and customers outside Alaska are likely to be far greater.

Business Expenditures

Spending in support of retail art operations has impacts throughout the economy. The most significant expense for most of the businesses surveyed was inventory. Inventory accounted for 48% of business expenditures overall. Payroll was the next biggest cost, accounting for 20% of all expenditures, followed closely by space costs (rent, utilities). Marketing and advertising took up less than 10% of the average business's budget, as did other costs.

Space costs were higher than average for small businesses. Businesses with under $50,000 in gross sales had space costs averaging 26% of their

expenditures. This meant less spending on inventory for these small businesses.

Since dance schools sell a service, not a product, inventory is not an issue for them. The greatest expense for dance schools is space. Space costs accounted for 37% of total expenditures at the dance and music schools surveyed. Payroll was close behind, at 30%.

Businesses estimate that nearly 50% of their spending is local, with another 20% going to other businesses in state. Businesses surveyed estimated that only one-third of all expenditures are out of state.

Community Focus: Anchorage Art Retailers

About one-fourth of the art retailers surveyed, including several of the largest businesses, were located in Anchorage. Total employment topped 200 people. Total annual gross sales were nearly $7 million.

Employment

Total employment at Anchorage art retail businesses responding to the survey was 206. Two out of five of those positions are permanent and full time, and one third were seasonal.

Gross Sales

Total annual gross sales for the Anchorage art retailers surveyed amounted to approximately $7 million. The Anchorage businesses responding tended to be somewhat larger than average, with fewer businesses with gross sales of less than $50,000, and more with sales of $100,000 to $250,000 than average.

Art as a Basic Industry

Anchorage art retailers primarily serve resident demand, with about two-thirds of all sales going to Alaskans. This is about 10% higher than the statewide survey. One out of three sales, however, are to tourists or customers outside the state. Over half of all sales were of art made in Alaska, so it appears that at least 15% of all sales could be classified as basic industry activity, with an Alaskan product meeting demand from outside the state.

Business Expenditures

Spending patterns differed somewhat for businesses in Anchorage, compared to elsewhere in the state. Art retailers in Anchorage spend more on space costs and payroll than businesses elsewhere in Alaska. Inventory accounts for only 35% of expenditures at the businesses surveyed in Anchorage, compared to an average of 48% overall. Space costs, at 24% of all expenditures, were much higher in Anchorage than average.

Anchorage businesses do more of their spending locally or in-state than average. This is probably due to the greater availability of all types of goods and services in this city.

Conclusions

The 102 businesses captured by the McDowell Group retail survey accounted for employment of 615 people, and total gross sales of $23 million. At least a fifth of the gross sales were sales of Alaskan art to visitors or customers outside the state, and this portion of gross sales could be considered basic industry.

Only about one-quarter of the retail businesses identified for this study actually responded to the mail-out survey. Assuming that those who responded are representative of the whole 400-business list, total gross sales of these art retailers could approach $100 million. This, however, is an extrapolation. Elsewhere in this report, numbers referred to from the retail survey are actual survey results.

The businesses identified for the survey were considered to be the major art outlets in each community, so these gross sales estimates do not take into consideration the many businesses that carry art as a small part of their inventory, which could in turn account for millions more in gross sales.

Individual Artists

Introduction

There are literally thousands of artists in Alaska, from violin virtuosos with international careers to four year old dancers just stepping out on stage for the first time. It would be impossible to count all of the artists, amateur and professional, in Alaska.

Nationally, professional artists are concentrated in urban areas. In Alaska, there are working artists everywhere. In fact, the arts may be even more important economically in some rural communities than in Anchorage or Fairbanks, because art provides a source of supplementary cash income for many individuals in subsistence-based rural economies.

Virtually all producing artists have some impact on the economy, whether or not they sell their work. Visual artists purchase art supplies and tools. Musicians buy sheet music and instruments. Dancers need leotards, actors need makeup, media artists need film or tape and recording equipment. Regardless of the art form, artists need certain raw materials to work, many of which they purchase in their local communities. In this fundamental way, artists of all skill levels, working in all sorts of forms, support local businesses.

This study is particularly concerned with those Alaskan artists that sell their work. Individual artists, like small business owners in other industries, have a unique product to sell. Many performing artists are business people too, selling their services to a variety of customers, including some of the larger arts organizations described earlier in this report. These artists have a much greater impact on the state's economy than their counterparts who do not sell what they produce.

Methodology

Surveys were mailed to over 1,000 Alaskan artists using ASCA mailing lists. The largest share of artists, about four-fifths, were involved in the visual arts (this reflects the distribution of the artists on the ASCA lists, most of whom were visual artists), but a number of writers, performers, and media artists were also included. A total of 220 surveys were completed and returned.

The intent of the survey was not to gather a representative sample of all Alaskan artists, but rather to contact as many major producers as possible. Therefore, the results are weighted towards visual artists who actively market their work. Writers, performers, and rural residents are not as strongly represented in the sample. The survey

results reflect the economic impacts of a select group of Alaskan artists, not the total population. The figures presented are a starting point, defining a minimum level of activity, from which some general conclusions about the total economic impacts of artists in Alaska may be inferred.

For purposes of this survey, art was self-defined, meaning the artist determined what portion of his or her work was art. No definition of art was provided on the survey form. Each artist was asked to categorize the type of work they did as visual art, performance art, media art, literary art, or other. Artists were also asked to briefly identify what kinds of art they produced within each broad category.

Types of Work Produced

Most of the artists responding to the survey categorized themselves as visual artists. Many of the visual artists worked in more than one form. Two-dimensional forms, including painting, drawing, and printing, appeared to be the most common. Other forms frequently mentioned included pottery/ceramics, sculpture, textiles including weaving, quilting, and skin sewing, photography, carving, stained glass, traditional Native forms, and jewelry.

The next largest group of respondents categorized themselves as literary artists. Literary artists, or writers, produced fiction, drama, poetry, and children's literature. Performance artists included individuals involved in theater, dance, and music. Media artists included those working in film, video, or audio art. Several artists categorized a portion of their work as "other". This most often included art-related activities such as graphic and interior design, arts administration, journalism (often specifically art-related), and art instruction.

Table 6

Artists: Types of Work Produced

	Number of Artists	Percent of Total
Visual Art	184	84%
Literary Art	48	22%
Performance Art	25	11%
Media Art	4	2%
Other	18	8%

Several artists were active in more than one of the broad categories of art. For example, a painter and illustrator might be involved in writing children's literature as well, although the professional emphasis is usually on one discipline.

Individual Artists Survey Results

The Business of Art

Art is sold in many ways. Individual visual artists usually either sell their work directly to customers, or through galleries, museum stores, or other retail outlets. Larger pieces tend to be commissioned, sometimes as part of the percent for art program. Individual artists are also entrepreneurs: one in four reported selling through their own business or gallery.

Writers sell their work to publishers, usually publishers located outside Alaska. Sometimes they receive royalties for their work. Musicians, actors, and other performers tend to sell their services to arts organizations, or to individuals and businesses as entertainment.

Finally, not all artists sell their work. About one in ten artists surveyed did not sell any of their art last year. These artists did have an impact on the economy as consumers of supplies, materials, and sometimes studio space. While the work of these artists has a great deal of non-monetary value, the economic impacts are limited. Therefore, this section focuses on the economic impacts of those artists that participate in the business of art by selling their work.

Gross Sales and Income from Art Production

Art sales are a source of supplementary income for many Alaskan artists, but they provide sufficient income to live on for only a few individuals. Art production accounted for more than half of total personal income for roughly two out five of the artists surveyed. The rest received less than half of their income from producing art; and half of this group made less than 10% of their income from art.

Table 7

Artists: Percent of Income from Producing Art

Percent of Income	Percent of Artists Responding
Less than 10% of Total Income	30%
10% to 49% of Total Income	30%
50% to 99% of Total Income	22%
100% of Total Income	18%

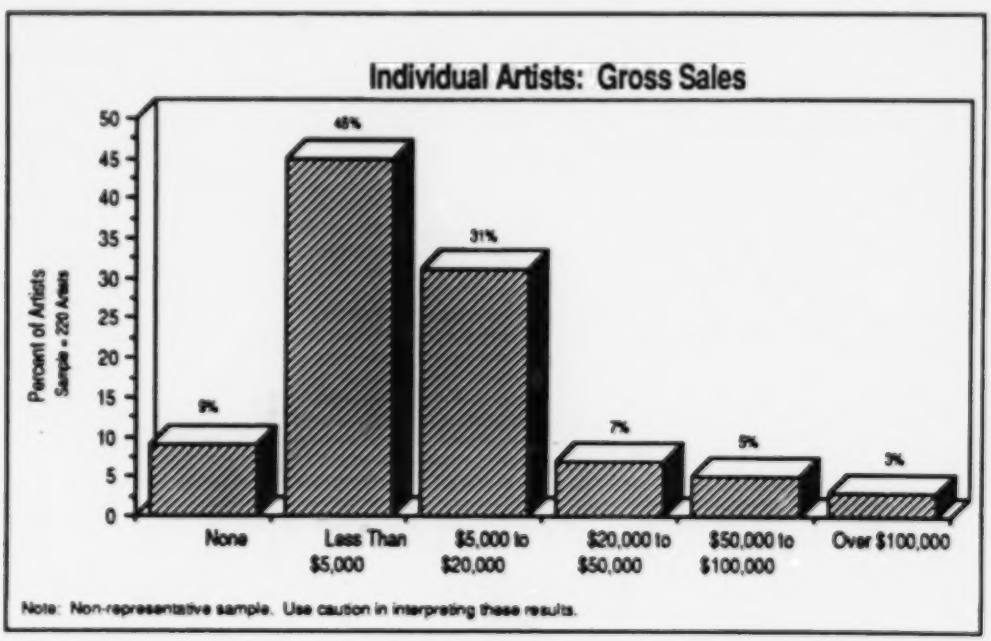
Some individual artists generate enough sales to make a living producing art. About 15% of the artists surveyed had more than $20,000 in gross sales. Just over 10% of the artists had between $20,000 and $60,000 in gross sales. Less than 5% of the artists in the sample had gross sales of over $60,000. Most of the artists with gross sales in this range were producing limited edition prints, or mass producing their work.

About a third of the artists surveyed had gross sales of between $5,000 and $20,000, enough to account for a significant portion of total income after expenses in most cases. Nineteen percent of artists reported gross sales in the $5,000 to $10,000 bracket, and 12% had between $10,000 and $20,000 in gross sales.

Most artists make very little money producing art. About half of the artists surveyed had gross sales of less than $5,000, or did not sell any work last year. Many of the artists with less than $5,000 in gross sales, actually spent more on producing art than they earned selling it.

Gross income figures at the lower end of the scale are comparable for visual artists and performance artists. Writers and other literary artists, however, are far more likely to receive little or no income from art. Three-fourths of the literary artists reported gross sales of less than $5,000, including 17% who had no sales last year.

Graph 6



If anything, artists at the high end of the scale in terms of gross sales are overrepresented in this sample, since a select list of major producers who did not respond by mail were also contacted by telephone for the survey. So, although 15% of the artists surveyed for this study had

BEST COPY AVAILABLE

gross sales of more than $20,000 last year, the percentage with gross sales above $20,000 among the total population of artists in Alaska is probably lower.

Total gross sales for the artists surveyed amounted to approximately $3.5 million. However, participation and total sales are well in excess of this figure. Roughly a quarter of the 1000+ artists on ASCA's list responded to the survey. And, of course, many of the producing artists in the state are not included on the ASCA list. Therefore, total gross sales for all of the producing artists in Alaska would be several times the $3.5 million reported by the 220 artists surveyed.

Art as a Basic Industry

Many artists sell their work to tourists and customers outside Alaska, bringing dollars from outside into the Alaskan economy. Overall, artists estimated that about three in ten of their sales were either to visitors or customers outside the state. The rest were to Alaskans and Alaskan businesses, however, much of this work was in turn sold to tourists by galleries and gift shops.

Table 8

Individual Artists: Percent of Sales to Visitors

Type of Sale	Percent of Total Sales
Sales to Visitors	13%
Sales to Individuals and Businesses Outside Alaska	18%
Sales to Alaskans and Alaskan Businesses	69%

While it is not the purpose of this study to quantify economic impacts of the arts as basic industry and non-basic industry, it is clear that a significant portion of Alaskan art production would fall into the basic industry category. Roughly a third of total art sales by individual artists are currently meeting outside demand, bringing new dollars into Alaska's economy.

In addition, Alaskan businesses who handle art report that roughly half of art sales are to visitors. If retail sales and direct sales by individual artists are combined, it appears that the majority of art produced in Alaska is basic industry, meeting demand from outside the state.

Artists as Teachers

For many artists, teaching is a source of income as important or even more important than art production. Almost half of the artists surveyed (94 artists total) said they teach.

The producing artists surveyed reported teaching privately or teaching apprentices (46%), through the University of Alaska (44%), through public schools (23%), and through private schools or businesses (15%). The large number of artists who teach in the University of Alaska system may reflect a high concentration of University instructors on the ASCA list of artists to whom the survey was mailed, and also a high propensity of University instructors to respond to surveys.

Teaching art was an important source of income for many of the producing artists surveyed. However, because the survey specifically targeted producers of art, rather than teachers, very few of the artists surveyed received 100% of their income from teaching art. Forty percent of the artists surveyed made more than half of their income from teaching art. An equal number made less than 20% of their income teaching art.

Table 9

Artists: Percent of Income from Teaching Art

Percent of Income	Percent of Artists Responding
Less than 10% of Total Income	22%
10% to 49% of Total Income	38%
50% to 99% of Total Income	35%
100% of Total Income	5%

A total of 36% of the artists surveyed had gross income from teaching of more than $10,000 last year. Another 10% earned between $5,000 and $10,000 teaching art last year. However, more than half (54%) earned less than $5,000 teaching last year.

Art is an important part of the curriculum in school districts throughout the state. While producing artists who also teach were contacted in the course of the artists survey, it was not within the bounds of this study to survey school art teachers specifically. Many organizations involved in educational programs of various kinds, both in the schools and out, were contacted in the survey of organizations.

Spending by Individual Artists

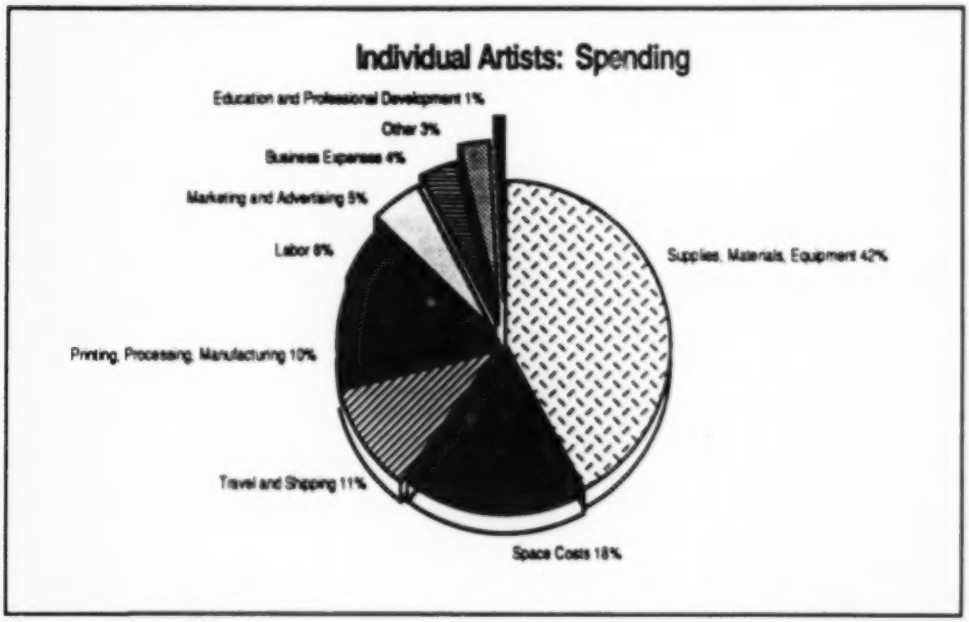
Artists reported spending a total of nearly $2 million dollars on their work last year. Supplies, materials, and equipment were by far the largest expense, accounting for an estimated 42% of total art-related spending. Many artists purchase supplies and equipment in Alaska, and some make a point of recommending local suppliers to their students.

However, not all artists are able to find the supplies and equipment they need locally or in-state. Availability is a problem in many areas, especially outside of Anchorage and Fairbanks. Many artists have to go outside to buy what they need. For others, price and service influence buying outside. This could indicate a business opportunity for

an Alaskan; many artists would prefer to buy supplies locally or in-state if what they need were available and competitively priced.

Space costs, travel and shipping, and printing, processing and manufacturing were the other major expense categories. Most dollars spent on space costs (primarily rent and utilities), travel, and shipping stay in Alaska.

Graph 7



The importance of each expense category varied, depending on the artist's work. Art is usually an individual activity. Although some visual artists employ helpers occasionally, wages do not make up a significant percent of most visual artists' spending. Other art forms can be more costly in terms of labor expenses. For example, if one has to hire a film crew or performers to complete a work, labor expenses can become a very significant part of art-related spending.

Artists mentioned several other art-related expenses which were categorized under "other". These included photographic expenses (artists often need photographs of their work to enter art shows and for other marketing purposes), framing, and day care, among others.

Several artists provided estimates of total art-related spending, but were not able to identify specific expenses. These unspecified art-related expenses were included in the total art-related spending figure, but were not figured into the percentage breakdown of expenses.

BEST COPY AVAILABLE

Conclusions

Art provides a supplementary source of income for many Alaskans. Roughly four out of ten artists surveyed for this study receive more than half of their income from selling the art they produce; these artists generally had more than $5,000 in gross sales last year.

The survey sample included a disproportionately large share of visual artists, and the survey methodology emphasized contacting major producers. Thus, it is not entirely representative of the larger community of Alaskan artists.

It is, however, the perception of the study team that visual artists in Alaska tend to earn more from producing art than performing artists or literary artists. Whereas a visual artist working in a small community can transport their work to a larger market to sell fairly easily, the same is not true of performing artists. Travel is expensive, and paid positions for musicians, actors, and dancers are few and far between.

The market for writers is usually outside Alaska, since few publishers are located in-state. Judging from the comments of the writers surveyed, however, the monetary value of a poem or essay in our society is apparently not as great as that of a piece of visual art.

Therefore, the economic impacts of individual artists on Alaska's economy are believed to be concentrated in the visual arts.

The survey results represent only about a fifth of the artists on the ASCA-provided list, and this list is of course far from comprehensive. Because the survey results are not necessarily representative of all of the artists on the list, much less the total population, it would not be advisable to directly extrapolate the survey results to reflect the economic impacts of the total list.

The results of the individual artists survey should be viewed as a verified minimum level of economic activity. The 220 artists surveyed had at least $3.5 million in gross sales last year, but the total gross sales of all artists in Alaska would clearly be many times this figure.

It is safe to assume that the number of producing artists in Alaska is at least twice the number included on the ASCA-provided mailing list. Although the list is large, it is not comprehensive. For example, the ASCA list of visual artists includes nine artists in Haines. A list compiled by the Sheldon Museum and Cultural Center in Haines, however, has over 100 names. The ASCA list does not include any artists in Kotzebue; a list provided by the NANA Museum has several.

These examples suggest that the ASCA list includes only a fraction of the producing artists in the state. The list probably provides more

thorough coverage in cities than in rural areas; for example, in 1988 the Juneau Arts and Humanities Council and the McDowell Group identified 99 producing artists in the Juneau area. The ASCA list included 65, a high percentage.

Because it is apparent that the number of artists in the state is at least double the size of the list provided by ASCA, an estimate of 2,000 artists that earn at least part of their income from art is considered reasonable.

Art in Rural Alaska

Introduction

The Individual Artists survey captured relatively few artists living in rural areas. This is due largely to the composition of the artist list provided. Some of the impacts of art production in rural Alaska were captured through the retail survey, since many of the art retailers surveyed sell Native art.

Although it was not possible in the context of this project to conduct an artist survey in rural Alaska, a number of experts knowledgeable in the field of Native art were contacted.

The comments of these individuals revealed many similarities between rural and non-rural, and Native and non-Native artists. A small number of rural artists do very well financially producing and selling art. For the majority of artists, however, art is an important source of supplemental income, but not a livelihood in itself.

Types of Art Produced

The types of art produced in rural Alaska vary greatly from region to region. The Tlingit, Haida and Tsimshian cultures of Southeast Alaska are known for their wood carving (especially totems, but also masks, rattles, and boxes), silver work, and Chilkat weaving.

The Athabascan Indians of Southcentral and Interior Alaska produce elaborate beadwork that adorns regalia, baby belts, and bags, among other things. Beaded jewelry from the region is very popular with Alaska residents and tourists alike. Willow root basketry and carving are other traditional crafts from this area.

Aleut artists produce some of the finest styles of basketry in existence. This art form had almost disappeared as of 20 years ago, but has since been revivified by the work of many artists. Soapstone carving and traditional regalia such as visor hats are other Aleut art forms.

In western Alaska, Yup'ik eskimos continue to produce works in various art forms including spirit masks, baskets, and walrus ivory carving. Straw basket weaving is a traditional form practiced in many communities along the Kuskokwim. Another craft that has recently taken hold in this area is the knitting of musk ox wool, or "qiviut". Nunavak Island is known for its unique style of masks, and wood carvings.

Many Inupiaq carvers work with walrus ivory as well. Along the northern coast of Alaska, whaling is an important part of the subsistence lifestyle. In Pt. Hope, Barrow, and other northern communities, whale bone carving and baleen basketry are traditional forms still practiced. Caribou skin masks are another product of this region, with Anaktuvuk Pass being the center of production.

Gross Sales and Income from Art

In bush Alaska, and even in small semi-urban communities such as Haines, individuals often have several different sources of income. Occupations change seasonally. So, it is natural that art production should be one of several factors contributing to an artist's total income.

For most artists living in rural Alaska, like those in the cities, art is a source of supplementary income. However, the importance of this supplementary cash income can be far greater for those living in rural Alaska, because very few other sources of cash are available.

Artists living in cities frequently take part-time or temporary employment, often not related to art, for the cash income it provides. Some rely on other family members with full-time employment to provide the bulk of a household's cash.

In rural Alaska, fewer paid jobs are available. In some communities, local government, the school, and possibly a village corporation may be the only employers. Subsistence is a very important part of the lifestyle in many areas. Subsistence activity meshes with art activity for many individuals; art is produced in the off season, using ivory, bone, skin, and other traditional materials gathered. In this context, cash from sales of art can become very significant for artists and their families.

Some traditional art forms are more lucrative for the artist than others. Baskets, for example, are an extremely labor intensive form. A skilled grass basket maker, according to one estimate, might make an average of $2 to $3 per hour making baskets. The return would be somewhat higher for a baleen basket maker, but still probably not over $10 per hour. Although such baskets may command a good price in Anchorage, this is after being marked up by the retailer, and wholesaler if one was involved.

Like the most successful artists in the individual artists survey, the artists that do very well producing Native art forms tend to specialize. Some create a small number of pieces per year, each of which could sell for thousands of dollars. Others produce a larger quantity of similar items, of a consistent quality, to meet a particular market demand.

As with artists in general, a very small number of highly skilled Native artists have achieved a level of recognition which makes it possible for them to make a good living from art. For most, however, art is a source of supplementary cash income. In some rural communities,

art brings in cash that is used to buy outboard motors and other fishing or hunting gear in support of the subsistence lifestyle.

Supply and Demand in the Native Art Market

The economic importance of art in rural communities is directly related to the vitality of the artistic community: authenticity and originality of style, and the number of artists working in traditional forms. In some villages, there is very little art activity. In others, many people derive a considerable portion of their income from art. It depends on the artistic climate of a particular village.

Quality of work and price are always the most important considerations for art retailers and wholesalers that buy in rural communities. Therefore, communities that have developed a particular style, and are known for high-quality work, have an advantage in the marketplace.

If a buyer can make a trip to a community and buy high quality work from several artists, then the trip is worthwhile. If only one or two artists are active in a community, it is much less likely that a buyer will visit.

The vitality of the art tradition in communities can be influenced. Over the past 20 years, experts in the field have noted an increase in Native art and craft activity. This is due to several factors, including increased interest in the heritage of Alaska's Native peoples. However, economics have also played a role.

Twenty years ago, many residents of Anaktuvuk Pass earned a substantial portion of their cash income from the production of caribou skin masks. Since these masks definitely found a market, the form has now spread to Nuiqsut and Barrow as well.

Much of the market for Alaska Native art consists of tourists. Historically, Native art forms have been adapted to appeal to the tourist trade. This is true today as well. Forms and styles from specific communities that seem to do especially well in the marketplace tend to spread, like the masks from Anaktuvuk Pass.

Growth in Alaska's tourism industry over the past two decades has brought with it growth in the market for Native art as well. For many Alaskan art retailers and gift shops, the problem is now getting enough high quality product to meet market demand in the average tourist's price range. If Alaska's tourism industry continues to prosper, the market for Alaska Native art is likely to grow as well.

Appendices

Survey Methodology

Employment and payroll in the arts is not tracked by conventional economic models for Alaska. The Alaska State Department of Labor tracks employment and payroll in the "standard industrial classifications" specified by the federal government, which include everything from metal mining to engineering and management services, but not art. In the Standard Industrial Classification scheme, art is rolled into several other related categories including retail trade, services, and even manufacturing.

Even if art were included as a category in standard models, the high level of small-business activity and self-employment in the arts world would tend to make statistics less complete, since these types of employment are not always captured. Also, for many artists, art production is a second or third job, layered on top of occupations that produce a steadier source of cash income. The arts provide a source of supplemental income, if not a primary livelihood, for many Alaskans.

It is the purpose of this study to provide a quantitative discussion of the economic impacts of the arts industry statewide. The Alaska State Arts Economic Impact Study methodology is based on that created for an earlier McDowell Group effort, the Juneau Arts Economic Impact Study, conducted in 1988. This method in turn is based on a widely accepted methodology developed by the McDowell Group for measuring the impacts of tourism statewide. Tourism, like the arts, suffers from the lack of identification in the SIC code classification scheme.

In the Juneau study, with the help of the Juneau Arts and Humanities Council, it was actually possible to identify virtually all of the producing artists, retail arts outlets, and arts organizations in the city. It soon became apparent that a small number of players in each category accounted for most of the economic activity.

Although there were over 200 producing artists in Juneau, only about 40 made a substantial portion of their income (more than $5,000) from their art. By surveying almost all of those major producers, it was determined that approximately 80% of the total economic impact of individual artists had been captured.

For this statewide study, it was not possible to identify all of the artists, art retailers, and arts organizations in Alaska. So the best resources available were utilized, including lists of organizations and artists provided by the Alaska State Council on the Arts, and lists of

retailers provided by local arts and humanities councils and others active in the arts community.

Most of the larger arts organizations in the state responded to the survey. Therefore, the results of the survey are believed to include at least 80% of total economic activity related to arts organizations in Alaska. In contrast, only about one-fourth of the art retailers identified responded to the survey. These retailers, however, represent a very wide spectrum of the business community, including businesses of all different sizes from all regions of the state. The results of the retail survey estimated to represent 25% to 40% of the arts-related economic activity in this sector.

The results of the artists survey should be viewed as a starting point. The survey was mailed to a list of over 1,000 artists, 220 of whom responded. Of course, the list was not all inclusive; there are probably at least 1,000 more actively producing artists that were not contacted. (This estimate is based on comparisons of the ASCA list with those provided by museums in selected communities.)

The artists survey did target major producers; a special effort was made to contact the major players in this field. However, even assuming that the high end of the income sale is overrepresented in the sample, the economic activity of all artists in Alaska could easily total several times the survey results.

Survey of Organizations: Methodology

The mail-out survey requested information about each organization's budget and activities in Fiscal Year 1990. A few organizations reported for calendar year 1990 instead. Respondents were assured that their answers would be held completely confidential. Many organizations were called and encouraged to respond to the survey by members of the statewide network "Alaskans Hot for the Arts!" (AHA!) and other volunteers. The total return rate of 44% for the entire list (a high response rate for a mail-out survey) reflects the strong follow-up effort.

There were several organizations on the list whose primary activities were assumed to be not art-related, such as the Seldovia Native Association, the Anchorage Chinese Association, and the Imaginarium. These organizations were included on the ASCA list because of some arts related project or program they are or were involved with. This group had a very low return rate, probably because the recipients did not perceive their organizations as art related. Three surveys were sent back with no responses, one because the organization no longer exists, and two because the organizations did not feel the survey was relevant to their activities.

The two organizations in this category which were included were Adult Learning Programs of Alaska and the Alaska Public Radio Network (APRN), both ASCA grantees. Adult Learning Programs offers poetry classes within the state correctional system, and APRN produces a weekly radio program called

"Alaskanarts" about the arts in Alaska. Surveys were completed for these specific arts programs but not the entire organization in these cases.

Very small arts organizations formed another group of non-respondents. Some of the small organizations on the list were determined to be inactive. Other organizations too small to have paid staffs may not have returned the survey because the volunteer who could have provided answers was on vacation, or the mail was not picked up.

An effort was made to get responses from all of the organizations on the list that were considered "major" – organizations that have a paid staff, or whose activities focus solely on the arts and who are currently active, and ASCA grant funding recipients. This goal was, to a large extent, achieved. Most of the non-respondents appear to fall into either the inactive or very small/no staff categories. Therefore, it is believed that the data obtained through the organization survey represents at least 80% of the economic activity of all arts organizations in Alaska.

It could be argued that the activities of museums and cultural heritage foundations are not entirely arts related. Most museums, if asked, would probably not be able to separate their art-related activity and spending from their other activities. Historical exhibits often include art which has historical significance or which illustrates a period well. Indeed, if one were to remove all of the art from Alaska's museums, one might be left with little besides natural history exhibits, illustrating the biology and geology of the Great Land.

For cultural heritage foundations, the task of separating art-related activities from other activities would be equally difficult, since much of a culture is transmitted through its art. Therefore, the study team has not attempted to differentiate between the art-related activities and the other activities of museums and cultural heritage foundations.

All figures given for museums and cultural heritage foundations reflect total activity, not just art-related activity. However, a large proportion of activity is partially or completely art-related. Also, the survey did not achieve a 100% return rate among these organizations (leaving some arts-related activity at non-responding institutions uncounted). For these reasons, the totals given are not believed to significantly overstate the economic importance of theses institutions to the arts in Alaska. For the readers convenience, figures for the museums and cultural heritage foundations have been outlined separately as well as included in the total.

Survey of Retailers: Methodology

Throughout this analysis, results from businesses selling visual art and dance and music schools are combined. The dance and music schools accounted for only about 10% of the sample, and less than 5% of employment and total gross sales. The overall results are believed to reflect the characteristics of businesses selling art. The differences between businesses teaching dance and music and the total sample are discussed in more detail in the second section of this report..

It also included a number of dance and music schools not captured in the survey of organizations. These small private sector businesses are similar in function to some of the educational organizations covered by the organization survey, but are generally for-profit. The owners of at least two small private arts schools responded to the individual artists survey, giving an indication of their income from teaching, but not necessarily a complete picture of the economic importance of these small businesses. They are an important part of the private sector arts economy, since they exist in many smaller communities as well as the major population centers.

Lists of art outlets were provided by local arts and humanities councils, convention and visitors bureaus, chamber of commerces, and other community resources. Standard reference works including telephone directories, the Polk directory, and the Alaska business license list were also utilized.

The survey was mailed to a broad range of stores that sell art, including galleries, gift shops, general merchandise stores, and artists' studios. The survey was limited, however, to businesses that sell art or whose primary activity is teaching dance or music. Many arts-related businesses which were deemed to be strictly support sector in nature were deliberately not surveyed, such as musical instrument stores and art supply stores. Although many music stores also offer instruction, for the purposes of this study, that activity was assumed to have been captured through the individual artists survey. It did not appear feasible to survey these businesses and ask them to report on the instruction side of their business only.

Of the 111 responses mailed back, 13 were rejected. Most of these were from businesses that did not sell any art made in Alaska, or were not in business in 1990. Two were rejected because not enough information was provided on the questionnaire to make a meaningful contribution to the overall results. Included in the final sample were 98 stores selling art and 13 dance and music schools.

The survey requested information about types of art sold, customers, employment, business costs, and gross sales. Dance and music schools also answered questions about number of students, number of performance events, and estimated total audience at performances.

This approximation was derived by taking the midpoint of each gross sales bracket given on the survey questionnaire, and multiplying by the number of businesses who placed themselves in that bracket.

Survey of Artists: Methodology

In an effort to get an indication of income, the artists surveyed were asked to categorize their gross sales. Writers, performers, and others were asked to categorize their gross income from art including performers fees, royalties, etc, but not income from teaching.

Sample Composition

The majority of respondents to the artists survey are visual artists who live in cities. Several of the more prominent artists in the state that did not respond to the survey by mail were contacted by telephone instead. This special effort to contact major producers means that they are probably somewhat overrepresented in the survey sample. Rural residents and artists working in other disciplines (writers, performers, media artists) are not as well represented in the sample. The survey results reflect the economic impacts of a select group of Alaskan artists, not the total population.

Additional copies of the survey were available from several local arts councils for those who did not receive the survey in the mail. A group of about 40 artists, who either were not included in the mailing or who did not respond, were contacted by telephone.

Bibliography

Alaska State Council on the Arts. *Annual Reports*, 1989 and 1990. Anchorage.

Anchorage Arts Council. *The Art of the City*, I and II.

Arts Council of Hawaii. *The Economic Impact of Hawaii's Non-Profit Arts and Cultural Organizations, 1982*. Honolulu: 1982.

"The Arts in a Shrinking Economy." Fairbanks: Community Research Quarterly, v. XII. No. 4, Winter 1989, pp. 73-76.

Jeffri, Joan. "Artists as Consumers. The needs of creative artists are marketing opportunities." American Demographics, April 1988, pp. 28-31,61.

Leary, Lory B., Ed. *Who's Who in Alaskan Arts & Crafts*. Third Edition. Seward: The Alaskan Viewpoint, 1990.

Maryland State Arts Council. *Economic Impact of the Arts in Maryland*. Baltimore: Department of Economic & Employment Development, July 1989.

National Endowment for the Arts. *Economic Impact of Arts and Cultural Institutions. Case Studies in Columbus, Minneapolis/St. Paul, St. Louis, Salt Lake City, San Antonio, Springfield*. Washington, DC: NEA Research Division, January 1981.

Robinson, John P. "The Arts in America: The more art Americans get, the more they want." American Demographics, September 1987, pp 42-50.

Rogers, George W. and Amy W. Paige. *The Arts and Cultural Life in Alaska. A Preliminary Survey*. College: Institute of Social, Economic and Government Research, November, 1966.

Westat, Inc. *A Sourcebook of Arts Statistics: 1989*. Washington, DC: National Endowment for the Arts, April 1990.

Survey Instruments

Arts Organizations

Retailers

Individual Artists

ASCA Economic Impact of the Arts Study
Survey of Organizations and Institutions

Please return completed survey to:

Arts Economic Impact Study
c/o The McDowell Group
128 Dixon St.
Juneau, AK 99801
907-586-6126 (phone) • 907-586-2673 (fax)

The McDowell Group, an Alaskan research and consulting firm based in Juneau, is conducting a survey for the Alaska State Council on the Arts. The purpose of the survey is to identify the economic importance of the arts in Alaska. Please complete and return this survey form as soon as possible, but no later than January 2, 1990. You can either mail back your completed survey, or fax it to us. The McDowell Group fax number is 586-2673.

Your responses are very important. ***All responses will be kept strictly confidential.*** You might find it helpful to refer to your most recent ASCA grant application as you fill this survey out. If you don't know the exact answer to a question, please give your best estimate. Please fill out *both sides* of each page (survey printed double-sided). If you have any questions about the survey please call Kathryn Kurtz at the McDowell Group (586-6126). Thank you for participating.

About your Organization

Name of Organization: _____
Contact Person: _____
Address: _____
Phone Number: _____
Fax Number: _____

1. **Which of the following categories best describes your organization:**
   (Please circle all that apply)
   1 Arts and Humanities Council
   2 Cultural Heritage Foundation
   3 Performing Organization
   4 Presenting Organization
   5 Performance Facility
   6 Educational Organization
   7 Other (specify) _____

Activities and Participation

Instructions:
Please tell how many events and activities your group offered in your most recent fiscal year (1989-90) or season. Count multiple performances of a single offering, such as a play performed several times, as one event. If you offer a type of event not listed, please include it under "other" with a brief description. If your organization offers several types of events – concerts and educational workshops, for example – please be sure to include all of them.

In the third column, please write the total combined attendance for each type of event you offered. If you do not have an exact attendance count, please estimate. For performances, total attendance could be the number of tickets sold or an estimate of the number of seats filled. For classes or workshops, attendance means the number of students involved.

2. Type of Event	3. Number of Events	4. Total Attendance
Performances		
Music	_____	_____
Dance	_____	_____
Theater	_____	_____
Opera/Musical Theater	_____	_____
Other	_____	_____
Visual Arts		
Exhibits	_____	_____
Film/Video/Slide Presentations	_____	_____
Other	_____	_____
Education and Literary Arts		
Workshops/Classes	_____	_____
School Programs	_____	_____
Lectures, Readings	_____	_____
Fine Arts Camp	_____	_____
Scholarships	_____	_____
Publications	_____	_____
Special Events		
Fundraisers (auctions, dinners, dances, etc.)	_____	_____
Arts Festival	_____	_____
Other (specify)	_____	_____

Employment and Payroll Impacts

5. **Does your organization have a paid staff?**
   1 yes
   2 no *(if no paid staff, skip to Question 10)*

6. **How many permanent *full-time* employees did your organization have in Fiscal Year 90? (FY90 means 1989-90, or last season)** _____

7. **How many permanent *part-time* employees did your organization have in FY90?** _____

8. **How many *other* paid employees (temporary, seasonal, interns, etc.) did you have in FY90?** _____

9. **What was your total payroll for all employees in FY90? (Do not include contracted services and artists fees)** $——,———,———

Spending Impacts

10. **What were your organization's total *non-payroll expenses* in FY90? (include program and administrative expenses, contracted services, performers fees, travel, etc.)** $—, ———,———

11. **What was your total budget in FY90, *including payroll and all other expenses?*** $—, ———,———

12. **Please estimate what percent of your total budget was spent in-state (paid to individuals or businesses in Alaska).** _____%

Revenue Impacts

13. **What sources of income does your organization have, and approximately how much do you receive from each one? (Smaller organizations please give a total, and as much additional detail as you can)**

Admissions	
Ticket Sales, Subscriptions and Admissions	$—, ———,———
Memberships, Sponsorships	—, ———,———
Contracted Services Revenue (includes revenue from sale of services such as workshops and performances, tuition, etc.)	$—, ———,———
Corporate Support (include corp. foundation support – ARCO Foundation, etc.)	$—, ———,———
Private Foundation Support	
Alaska Foundations (Loussac, Rasmusson, etc.)	$—, ———,———
Other (outside) Foundations	—, ———,———
Other Private Support (includes auctions, dances, other fundraisers)	$—, ———,———
Government Support	
Federal	$—, ———,———
Alaska State Council on the Arts	—, ———,———
Other State funds	—, ———,———
Local	—, ———,———
Interest (funds from accumulated resources or savings)	$—, ———,———
Other Revenue (include revenue from program ads, gift shops, concessions, etc.)	$—, ———,———
TOTAL CASH REVENUES	$—, ———,———

13. What were your organization's total in-kind contributions in FY 90? $——, ———,———

14. Please attach a copy of your most recent annual report or audited financial statement, if available.

15. Can you think of any other impacts your organization has on Alaska's economy that have not been addressed here? If so, please describe them briefly.

_____

_____

Economic Impact of the Arts Study
Confidential Survey of Retailers

Business Name: _____
Owner/Manager: _____
Address: _____
City, State, Zip Code _____
Phone Number: ( )_____-_____

1. **What kinds of art do you sell? (circle all that apply)**
   1 Prints
   2 Paintings
   3 Sculpture
   4 Carvings
   5 Pottery
   6 Jewelry
   7 Other (please specify) _____

2. **Please estimate what percent of your sales are of:**

Art made in Alaska	_____%
Art made elsewhere	_____%
Other items (not art)	_____%
Total	**100%**

3. **Please estimate what percent of your art sales are to:**

Alaskans	_____%
Tourists/Visitors to Alaska	_____%
Customers outside Alaska (mail and phone orders, etc.)	_____%
Total	**100%**

4. **How many employees, including yourself, did your business have in 1990?**

# of full-time, year-round employees	_____
# of part-time, year-round employees	_____
#of seasonal employees	_____
Total Employees	_____

5. **Please estimate what percent of your major business costs went to each of the following last year:**

Inventory	_____%
Space Costs (rent, utilities, etc.)	_____%
Payroll (including owner's compensation)	_____%
Marketing and Advertising	_____%
Other (please specify) _____	_____%
Total Expenditures	**100%**

6. **What were your total expenditures in 1990?** $ __,___,___

7. **About what percent of your total expenditures were:**

Local	_____%
elsewhere in Alaska	_____%
Out of state	_____%
Total	**100%**

8. **Please circle the sales bracket that includes your gross sales last year:**
(Your answers to this survey will be kept ***strictly confidential*** and reported only in combined form, together w

1	less than $50,000	
2	50,000 to 100,000	
3	100,000 to 250,000	
4	250,000 to 500,000	
5	500,000 to 750,000	
6	750,000 to 1,000,000	
7	1,000,000 to 1,500,000	
8	1,500,000 to 2,000,000	
9	over 2,000,000	please specify to nearest million: $ __,___,___

ASCA Economic Impact of the Arts Study
Survey of Artists

Please return completed survey to:

Arts Economic Impact Study
c/o The McDowell Group
128 Dixon St.
Juneau, AK 99801
907-586-6126 (phone) • 907-586-2673 (fax)

The McDowell Group, an Alaskan research and consulting firm based in Juneau, is conducting a survey for the Alaska State Council on the Arts. The purpose of the survey is to identify the economic importance of the arts in Alaska. Please complete and return this survey form as soon as possible, but no later than January 11, 1990.

Your responses are very important. All responses will be kept completely confidential. If you don't know the exact answer to a question, please give your best estimate. If you have any questions about the survey, or how to fill out this questionnaire, please call Kathryn Kurtz at the McDowell Group (586-6126). Thank you for participating.

Name: _____
Address: _____
_____
Phone Number: _____

1. What types of art do you produce? (circle all that apply, and please briefly describe what media you work in)

1 **Visual Art** (painting, photography, jewelry, ceramics, textiles, etc.)
What kind? _____

2 **Performance Art** (music, dance, theater, etc.)
What kind? _____

3 **Media Art** (film, video, audio, etc.)
What kind? _____

4 **Literary Art** (Poetry, Fiction, Children's Lit., drama, etc.)
What kind? _____

5 **Other**
Please Describe _____
_____

2. Approximately what percent of your income comes from *producing* art (not including income from teaching)? _____%

3. Do you teach art?
1 yes
2 no (Skip to Question 6)

BEST COPY AVAILABLE

4. **Do you teach . . .?**
   1 private lessons
   2 apprentices
   3 through a private school or business
   4 through a public school
   5 through the University of Alaska
   6 Other _____

5. **Approximately what percent of your income comes from *teaching* art?** _____%

6. **How do you sell to your customers?**
   1 directly to individual customers (commissions, etc.)
   2 through a retailer (gallery, museum store, etc.)
   3 through your own gallery/business
   4 don't sell **(Skip to Question 8)**
   5 Other (specify) _____

7. **What percent of your sales are to**
   Alaskans and Alaskan businesses _____%
   visitors to Alaska _____%
   individuals and businesses outside Alaska _____%

8. **Please estimate how much you spent last year on the following art-related items. Add any other significant art-related expenses under "other". Even if you can't provide a breakdown of costs, give an estimated total.**

Supplies, Materials, Equipment	$___,___
Space Costs (rent and utilities for studio, rehearsal, exhibit, and performance space)	$___,___
Marketing and Advertising	$___,___
Printing, Processing, Manufacturing	$___,___
Art-related travel and shipping	$___,___
Other (specify)_____	$___,___
Other (specify)_____	$___,___
Other (specify)_____	$___,___
TOTAL Estimated Art-Related Spending	$__,___,___

9. **About what percent of your art-related spending was . . .?**
   1 in-state _____%
   2 outside _____%

Your answers to the next three questions are very important to the success of the study. *Remember, your answers to this survey will be kept strictly confidential.* Results will be reported in aggregate form only; details about individuals will not be revealed.

10. Please circle the sales bracket that includes your *gross sales* last year: (writers, performers, and others please categorize your *gross income* from art including performers fees, royalties, etc. but not teaching)

01	None	09	60,000 to 70,000
02	less than $5,000	10	70,000 to 80,000
03	$5,000 to 10,000	11	80,000 to 90,000
04	10,000 to 20,000	12	90,000 to 100,000
05	20,000 to 30,000	13	100,000 to 250,000
06	30,000 to 40,000	14	250,000 to 500,000
07	40,000 to 50,000	15	500,000 to $1,000,000
08	50,000 to 60,000	16	over $1,000,000

11. Please circle the bracket that includes your gross *income from teaching* art last year: (Skip to Questio

01	None
01	less than $5,000
02	$5,000 to 10,000
03	10,000 to 20,000
04	20,000 to 30,000
05	30,000 to 40,000
06	40,000 to 50,000
07	50,000 to 75,000
08	75,000 to 100,000
09	100,000 to 150,000
10	over $150,000

12. Can you think of any other impacts your work has on Alaska's economy that have not been addressed here? If so, please describe them. (Please attach another page if you need additional space. Your individual comments are very helpful.)

_____

_____